

BARTHELMESS AN AUTHORITY ON MOONSHINE

Meets Up With Real Article in Virginia Mountains and Gets Scare of His Young Life.

THAT moonshiners carry on their illicit occupation prepared to resist to the death the revenue and prohibition agents, is not a myth or fiction. Richard Barthelmess discovered while in the mountains of Virginia filming "The Bondboy."

"I had read of accounts of these desperate men and having been brought up in a city where we respect the strong arm of the law as represented by the traffic cop, particularly when he is looking, I had thought that writers of the tales of the moonshining drew largely on their imagination," said Mr. Barthelmess. "We were disillusioned as to the peaceful habits of these people who make mountain dew. One day while we were taking scenes for 'The Bondboy' at an old cabin within five miles of the Bath County jail and Court House, our attention was attracted by a dilapidated looking wagon being hauled by a pair of decrepit horses coming up the road."

"On the seat were three of the most villainous looking characters that I had ever seen out of make-up off the stage. Each one held a rifle in his hand, even the driver having his ready for use. Much to our surprise, the wagon stopped in front of the cabin. An old blanket covered something in the wagon box. A gust of wind lifted the blanket and revealed a number of jugs. We had no doubt of their contents or of the character of the occupants of the wagon."

"Much to our surprise one of the men climbed down from the wagon and entered the yard, tenderly carrying his rifle. Visions of mortal combat, as well as death and oblivion I know flittered through the minds of us all. But giving us a close study and appearing to be satisfied that we were not enemies, he went to the door of the cabin, called the housewife out and handed her the gun."

"You all know enough to see nothing, hear nothing and say nothing while you are here," was his parting injunction to us.

"In this connection, our property man, Bill Riley, is today continuing to offer up thanks that he got away with his life. In the picture we use two bloodhounds. So valuable were the dogs that the owner refused to permit them to be shipped by express or to be transported without Riley being in constant attendance. Consequently, Bill started overland with the dogs in a motor."

"Come a night while up in the mountains where he had to seek accommodations at what was called a hotel. He thought it peculiar that he was closely scrutinized and the dogs seemed to be the object of much curiosity. He was unaware that prohibition enforcement agents had been busy looking for the men who persist, because they believe they have a right to, in making corn whiskey. But he soon became cognizant of the fact that the people in that vicinity were harboring the belief that he was not all he represented himself to be. They could associate bloodhounds with nothing but tracking moonshiners."

"Bill was called upon to produce credentials and to give an explanation as well as all information about himself that he could furnish within a few minutes. His interrogators were men whose hip pockets bulged and he had no misgivings as to what was on their hips. It was not drinkable. Finally they said that he might be all he represented himself to be, but they were taking no chances and they invited him to depart from that locality and not to stand on the order of going, but go at once. Bill said the flivver never ran so fast in its life. He didn't care how much gas he used."

Another Bathing Beauty.

WITH Harriet Hammond, famous bathing beauty, as his leading woman, Herbert Rawlinson has started his new production. It is an original story by Bernard Hyman, will be called "Confidence" and is typically Rawlinsonian in its whirlwind speed and romance. Harry Pollard will direct. The selection of Harriet Hammond to play the principal feminine role is the week's big news in the film colony. Miss Hammond became famous as a bathing beauty. Her entry into dramatic work is believed to have been inspired by the success of Marie Prevost in Universal productions.

Here's Hoping.

"THE BAT" will wind up two continuous years on Broadway next Saturday night. Waggoner and Kemper, producers, are proud of the record, and when the famous play vacates the Morosco Theater, "Why Men Leave Home" will move directly from Washington, hoping to equal the record.

'Doug' Has Just Been Insured For \$500,000



DOUGLAS FAIRBANKS

Has a number of dangerous stunts in his new film. Believing in safety first he has taken out two policies, totalling \$500,000, to protect him against accidents.

Movies Influence Home Decorations

"HOMES in America have been greatly influenced by the films," declares Max Parker, art director of the Paramount studios, and instructor in architecture and interior decoration in the Paramount Stock Company School. "I mean this applied to the homes themselves with the effect on the inmates left for others to discuss."

"When motion pictures first began the 'sets' used were a joke. They were caricatures of the real thing, they were places manifestly meant to act in but not to live in. Gradually improvement came, cheap painted canvas 'sets' were replaced by sets of solid wood with real wallpaper, real hardwood wainscoting, real linen curtains, excellent pictures, attractive furniture, in other words the rooms of the movies came closer and closer to the ideal of a real home."

"And then as competition became keener and keener between the various motion picture producers, art directors began to formulate new and original touches. The art of simplicity began to be practiced; less furniture was used in motion picture sets; more care was lavished on both architectural and decorative details—and as a result home-makers everywhere began to adopt for their own ideas first seen in a motion picture."

"It's a tendency that puts a tremendous responsibility upon the makers of motion pictures. We can observe the effect on the standards of home architecture and home decoration. But good results can be obtained only if all branches work together—acting, direction, photography. I can only go so far in my work. The most beautiful set, perfectly decorated, will be out of place if it does not 'key in' with the station in life with the players; if its colors are not such as to take artistic combinations in the black, gray and white values of the screen; if its proportions are not such as to permit artistic places for the playing out of the dramatic incidents."

"It is for these reasons that I welcomed the formation of the Paramount Stock Company School and appreciate the action of Jesse L. Lasky in making me an instructor of architecture and interior decoration. I consider this school just one step along the path to the ideal where 'all motion pictures will show human, lovable people acting in a human, lovable way in sets that seem precisely suited to them—'homey,' in other words. And as the sets become more 'homey' so will the general public be more inclined to take the ideas into their own homes and thereby make it more and more a truth that the motion pictures are helping to create a real artistic appreciation among the people they reach."

"The school will offer a chance for an interchange of ideas. I will learn the problems of the writer, of the director, of the actor, of the photographer and they will learn the questions concerning them that cause friction in my work. This school will obviate the sort of thing I saw in a recent motion picture where two couples, the men of whom were not making more than \$50 a week were living in an ornate apartment that couldn't be rented for less than \$25,000 a year."

Sees Square Deal For Yank Writers

(Continued from Page 5.)

Along" and, to paraphrase a Follies song, its getting darker daily on Broadway. Another imports a troupe of Russians. If immigration regulations don't interfere, the resultant Russian invasion will look like another evacuation of Petrograd, abetted by Tomsk, Omsk and Tjoms. Thus is goes.

Ten years ago if a producer went to Europe the papers chronicled it in the column of "Unusual Events." But Broadway now is listed in the Baedeker guide. Prosperous producers are perturbed as to whether they should week-end in Berlin or on Long Island. Someone is just dashing over or just dashing back; always with the inevitable armful of "manuscripts I picked up after a careful survey of the leading European capitals."

MEANWHILE an O'Neill was housed in a stable by those passionate Utopians forming the theater guild; a Frank Bacon, after forty years of endeavor, finally markets a piece of American scribbling which has been running three years and we've had revivals galore, mostly of European tone, because the overseas market was played out and few cared to take a chance on American authors though the Trunk Editor who's a bear on statistics informs us that one-third of the trunk output of the nation is used for parking unsold manuscripts.

Perhaps a wish is father to Mr. Thomas' thought. He hopes, as does everyone else, that the O'Neill's, Rinehart's, Atkins' and Bacons will get equal footing with foreigners of equal merit. And we will still relish our characteristic verve the outputs of Milne, Molnar, Shaw and the rest of the good ones.

TONIGHT, at the Belasco, Tallulah Bankhead and Allan Dinehart will uncork whatever effervescence there is in "The Exciters," a new play written by Martin Brown and sponsored by the Selwyns.

The piece was given its premiere in Atlantic City last week. We reproduce part of a review by E. F. Smith in the Atlantic City Press:

"If Tallulah Bankhead and Allan Dinehart do not arise today with enlarged craniums, it will be because of their self-control and not for lack of appreciation bestowed by the audience at Woods Theater last night. There were times when the curtain calls left it doubtful if the show itself was only a side issue."

"And it must be conceded these two principals in a large cast deserved popular favor. Miss Bankhead in particular taking to her role with such irresistible fervor that she exerted a magnetic influence on the house, which swayed with her moods in sympathetic response. Attractive in face and figure, Miss Bankhead added to that asset a dramatic appreciation of her character part that enabled her to give a delightful, well-rounded performance."

"Mr. Dinehart was quite as manly and determined as Miss Bankhead was vivacious and fiery tempered, and the combat of two sharply contrasted natures was admirably drawn. As the next chief figure in what Martin Brown, the author, calls a comedy, but which partakes of the elements of comedy-drama. Enid Markey, as the servant, stands well to the fore. Of the others, it may be said that they were fragmentary contributors. The play practically pivots on the trio."

TWO other road attractions, "Why Men Leave Home" and "Tangerine" the latter a year old favorite, will deck the Belasco boards before the Shubert vaudeville season opens.

Speaking of Shubert vaudeville, advance bookings indicate a rather solid menu for the season round. It is officially announced that enough unit vaudeville shows have been booked to obviate the necessity of one repeat act.

Some of the headline attractions scheduled thus far for appearance here are Weber & Fields; Roger Imhoff, Herman Timberg, Roscoe Ails, DeHaven & Nice; Vera Michelena, Nonette, Blanche Ring and Charles Winniger; Jimmy Huxsey, Johnny Dooley, Essie McCoy Davis, Gertrude Hoffman, Olympic Desval, Jimmy Huxsey in "The Funmakers" will open the season here.

THE GARRICKERS will present Booth Tarkington's "Seventeen" for the week beginning tonight. A treat is promised in the presence in the cast of Percy Helton as Willie Baxter. Then there is our own Mildred Brown who works only seventeen desks away from us and who has turned actor-lady for the nonce. And all the other good people who have made the stock season an enjoyable one.

There's only two roads to travel tonight and both of them beckon.

MANTELL UNVEILS PORTRAIT OF BOOTH



Robert Mantell, distinguished Shakespearean actor, unveiled the portrait of another famous thespian for the Rotary Clubs of America. The picture will eventually hang in the Shakespeare Gallery at Stratford-on-Avon.

Movies on Ceiling Newest in Art

FLAT on his back in bed, Lon Chaney whiled away an hour of the dawn by looking at the daily "rushes" of his forthcoming Jewel production, "Bitter Sweet." In a little hotel at Fallbrook, Cal. He was helping Charles Stallings, unit production manager of Universal City, establish a new record for production efficiency. Chaney studied his work as it was projected on the ceiling, then rolled over and dashed off to sleep. In the next room Lambert Hillyer, his director, rubbed sleep from his eyes and watched the film as it sprang into life on the ceiling over his bed.

It is necessary for stars and director to see each day's footage as the story progresses. In this case it meant three round trips between Universal City and Fallbrook for Stallings in sixty hours. At the end of each day the footage would be rushed to the Universal City laboratory. There it was developed and print made. Then Stallings would hit the boulevard, taking advantage of the hour for speed. A portable projecting machine would be used to show the film. With suggestions for its improvement, Stallings would then dash back to Universal City and arrive in time to begin his day's work with the other units over which he has supervision.

"Mr. Dinehart was quite as manly and determined as Miss Bankhead was vivacious and fiery tempered, and the combat of two sharply contrasted natures was admirably drawn. As the next chief figure in what Martin Brown, the author, calls a comedy, but which partakes of the elements of comedy-drama. Enid Markey, as the servant, stands well to the fore. Of the others, it may be said that they were fragmentary contributors. The play practically pivots on the trio."

Can't Depend Upon Snakes, Reid Finds

WILL a rattlesnake crawl over a hemp rope? Scientists have said no, but Wallace Reid maintains they will. In fact, one recently did that very trick, much to his discomfort.

Wally was on location for "The Ghost Breaker," his new Paramount Picture and was sleeping in a single camp tent. He awoke during the middle of the night to see a rattler just inside the tent and looking him squarely in the eye. Just before retiring he had surrounded the tent with a long hemp rope to keep reptile intruders out.

Afraid to move, lest he excite the snake into a strike, he called to the tent next to his and one of the party came in and shot the reptile.

Next morning an old timer about camp offered this encouraging suggestion: "You should have gone to sleep again and when the sun came up the snake would have gone away and left you."

"That's all right," replied the star, "but I didn't care much for his company during the night. He might have taken a notion to crawl in and be my bedfellow or do something else equally comforting while he was waiting for the sun to come up."

Composer to Lead.

PAUL J. SCHWARZ, composer of the B. P. O. E. march, "The Grand Old Column," Knights of Columbus march and other popular musical numbers, has been appointed leader of the Shubert-Belasco orchestra for the coming season.

Mind Your Step Lassie, He May Be an Igorrote

LASSIE, the dog who appeared with Richard Barthelmess in "To'able David" and "Sonny," has attained the goal that all motion picture actors like to reach. She is receiving fan letters. One ardent admirer in faroff Cebu, Philippine Islands, is so impressed with her that he writes:

"You appear so human that I am sure that you could autograph a photo of yourself so that I may proudly keep it as a remembrance of your popularity."

The letter was addressed to Miss Lassie, care of Inspiration Pictures.

Marilyn May Be Star With Jack

THAT Marilyn Miller, bride of Jack Pickford, will in all likelihood co-star with Jack in his next production is one of the features of a statement issued from the Pickford-Fairbanks studios. It is understood that Miss Miller's contract with Plo Ziegfeld runs only until next September, at which time she will be free to take that fling at films which she said she wanted to try. Jack Pickford is now completing "Garrison's Finish," with Arthur Rosson directing and Elmer Harris supervising.

Another important announcement is to the effect that the company which was recently organized as a subsidiary of the United Artists' corporation, is to be called Allied Producers and Distributors' Corporation. At the same time a rumor to the effect that the United Artists intended to put out a program was vigorously denied, and it was explained that such a belief had probably grown up because many persons in the industry had not yet learned the official name of the new allied organization which is to distribute pictures of other independent producers on exactly the same basis as that under which the four United Artists—Marilyn Pickford, Charlie Chaplin, Douglas Fairbanks, and D. W. Griffith—now market their photoplays.

There are a lot of ambitious plans on tap for the Allied Producers and Distributors, may those at the studio who assert themselves in the know. This organization will handle pictures from George Arliss, Rex Beach, and others whose names at present cannot be announced. Probably the first Allied Producers and Distributors release will be Jack Pickford, in "Garrison's Finish."

Look 'Em Over.

ALL women want to get a peep at the latest Paris modes, particularly the long skirts. In the new Avery Hopwood show, "Why Men Leave Home," due at the Belasco next week, one of the stunning exhibits is a group of gowns that represent not only a fortune, but the last word in the ultra fall and winter styles.

Thawing.

MARIE PREVOST, melted out of a cake of ice as an introduction to her dance in the Wes Barry picture, "Heroes of the Street," said that her melting qualities were as good if not better than Theda Bara's. Wonder what she means?

With Alan Dale At N. Y. Theaters

(Continued from Page 5.)

managers angle to cater to these people. There are such a lot of them and their money is so prolific!

Take "The Monster," at the Thirty-ninth Street Theater, first-stance. This play assumes that people adore chills and thrills caused by the "occult." This play is quite certain that just as children are afraid of the dark, so adults are enviously affected by the inexplicable. Ghosts! Spooks! Raps! Uncanny movements! And the author of "The Monster" laid these on good and thick. He went at his task of curdling the marrow of his audiences almost with a sledge-hammer. He never let up. And the consequence was that we were plunged into immediate shock. I think I could have chilled a bit more aptly if it hadn't been for the funny man. He induced mirth in the most critical episodes and—well, one can't laugh and thrill at the same time. It must be either one or the other. Still, I won't insist on that.

I always thought that half the success of "The Bat" was due to May Vokes. I know that, as far as I was personally concerned, three-quarters of the amusement I derived from that play was the result of Miss Vokes' efforts. So there may possibly have been method in the apparent madness of stifling the shock of "The Monster" by means of a comedian. At any rate, this play is boldly insistent upon its thrills and disregards any other method of evoking interest.

THEN history is busy again repeating itself by postponements. I never understand postponements. Why are they? You get "all set up" for a certain event. You trot out your expectations and optimism, and—at the last moment, you are shooed away. They tell you that the leading actor or actress has a cold, or housemaid's knee, or some equally sinister ailment. Or that the scenery wasn't ready, or that certain effects fell down at the last moment, and—and—that the tickets already purchased will be good for whenever the play opens.

Our theater does need punctuality. It needs it badly in every way. Critics ostracize themselves in order to be at the managers' beck and call, and the public is also hampered. It is the same with the advertised hour of beginning a performance. There is no punctuality. The play starts when the last finale hopper in the audience elects to come in from the lobby—where she has been disporting herself for the proper appreciation of her clothes. As she takes her belated seat the curtain rises. Without her it would stay unrisen. Scores of people are inconvenienced, but nobody cares. There is no system of punctuality. There is no discipline. There should be. It should all go like clock-work, and then, believe me, the public would applaud.

I'd like to see some new blood during the coming season. If managers only had the perspicacity to "try out" people who seemed to be worthy. There are clever people in stock; there are admirable aspirants in amateur circles or in the schools of acting. New blood is what we need—new red blood with life and character in it. Somebody asked me the other day if I would pay any attention to a cast made up of unknown people, if they were good and competent. Of course, I said that I'd prefer that kind of a cast—with possibly one Broadway name to sugar-coat the pill. And I would prefer it. Of course, I wouldn't care to see a cast of duffers, but—there are clever people waiting for a chance. They sit around agencies and worry away their lives, and they are always told that "There is nothing." Why is there nothing? Why should there be nothing? It takes a bit of nerve to intrust a new role to a new actor, but—everything worth while takes a bit of nerve.

In some uncertain cases, of course, managers cannot be blamed for intrusting roles to those whose work they know, but occasionally I am of the opinion that a newcomer might arouse an interest that the certain one could never hope to call forth.

Demand New Stars.

PROMINENT movie magazines are making a persistent and concerted demand for new faces on the screen. The demands are beginning to be met. Audrey Chapman, niece of Hampton and Roy Del Ruth, and Dorothy Manners, former musical comedy star, are among those in the said beginning. At least Allan Dwan, the famous director, cites them as two mighty promising new faces as a result of observing their work in support of Douglas Fairbanks in "Robin Hood." Both Miss Chapman and Miss Manners are said to be exceptionally beautiful.

The Lee Kids.

The first release by William Fox of the pictures made by Jane and Katherine Lee, known as "The Lee Kids," will be "A Pair of Aces" followed by "Kid and Shida."

Viola Dana Gives Lesson in Geography

VIOLA DANA knits during the screening of Irvin S. Cobb's story, "The Five Dollar Baby." Viola, in her twelve-year-old dress, sat knitting on sweater 13, when Harry Beaumont, her director, asked her in a spirit of mad rivalry: "Well, little girl, what is your name?" "Oh, sir," said Viola, dropping her eyes, but not a the little girl they named Needles, Cal., after."

Films Increase Call for Books

AN increased demand for the famous novel of "Lorna Doone" is reported by librarians throughout the country since the announcement that a motion picture screen version of the book, produced under direction of Maurice Tourneur, would be released this fall.

Every time that a familiar novel or play has been filmed, both libraries and booksellers have noted that public interest is attracted at once. Following the production of "The Bluebird," "Three Musketeers," the "Last of the Mohicans" and numerous others, libraries have been forced to purchase additional volumes of these stories to meet the demand for them.

Most of the larger libraries throughout the country already have acquired copies of the new "Madge Bellamy" edition of "Lorna Doone" which carries duotone prints of the beautiful young Ince star and numerous scenes from the photoplay.

The Tourneur production is now being edited at the Thomas H. Ince studios, where it was taken, and will be ready for release shortly.

Fitzmaurice Is to Direct Pola Negri

POLA NEGRI's first big picture for Paramount to be made in this country is to be directed by George Fitzmaurice, producer of "Peter Ibbotson," "On With the Dance," "To Have and Have Not," "The Hold," and other Paramount pictures. He is soon to go East to prepare for this work, as Miss Negri is expected to arrive in this country shortly before the first of September.

The picture will be filmed at the Long Island City studio of the Paramount organization, the largest in the world under one roof. Announcement of the authorship and nature of the production will be ready soon. The story is said to be modern in character and sensational.

With Miss Negri at the Long Island City studio will be a number of other of the best known Paramount stars. In the course of a few weeks production will be resumed on a nearly capacity basis at this studio. Elsie Ferguson, Alice Brady, Thomas Meighan and Jack Holt are all to be there.

Storm Misses Old Homestead

STORMS may come and storms may go. But the Old Homestead stands forever—

This paraphrase in a sense is the symbolic meaning of the climax of "The Old Homestead," a Paramount picture version of the great stage classic.

The storm scene at the finish wrecks nearly every building in the village, but leaves the Old Homestead intact.

But while on the screen it will seem that nature supplied all the elemental disturbances requisite to destroy the village the work entailed was enormous.

James Cruze, the director, planned the climax as provided in the scenario, and it was detailed to the various experts to arrange the effects. Wind machines, water systems, snow providers—all had their part in the scenes of wreckage, which, it is claimed, present a pictorial thrill never excelled by anything that has been done on the screen.

Theodore Roberts plays Uncle Josh, and there is an all-star cast of film notables from the Paramount Stock Company.

New Morosco Play.

Oliver Morosco is assembling a company on the Pacific coast for the early presentation of Thompson Buchanan's new play, "A Sporting Thing to Do," which will be one of the coming season's productions scheduled by the Morosco Holding Company.

"Abie's Irish Rose," now in its twenty-first week at the Morosco Theater in Los Angeles, already has broken the record for Oliver Morosco productions on the Pacific Coast, even exceeding "The Bird of Paradise" and "Peg O' My Heart" in long-distance runs.

DIRECTOR BREAKS DOLL TO DRAW TEARS

Little Josephine Adair Opens Founts When Director Emory Johnson Adopted Heroic Method to Force Weeps.

WHEN a child weeps in the movies are the tears real or is she acting? Well, here's the manner in which Director Emory Johnson opened little Josephine Adair's salt water ducts in "In the Name of the Law."

Little Josephine had been presented with a beautiful doll that could close its eyes and go to sleep, and again, could wake up and set up an awful howl merely through pressure on her "tummy." It was necessary for Josephine to cry in one of the early scenes of the picture, but no coaxing that she adopt a make-believe attitude along those lines had any effect. On the contrary, she made it plain that it didn't suit her mood to have any sadness thrust on her on that particular day. She laughed and giggled and simply wouldn't be serious.

Valuable daylight was being sacrificed meantime, so Mr. Johnson, seeing that different methods had to be adopted with Josie if the scene were to be registered before sundown, quietly stole up behind the lass and purloined her prized doll. He removed its dress, tore it into tatters, then, hiding the doll, ran onto the set.

"Oh, Josie," he cried, "a bad dog has stolen your doll and tore it all to pieces."

Startled, Josephine looked all about her and found the doll missing.

"See, here is all that's left of poor Belinda," and the director showed Josephine the tattered remnants of the doll dress.

Did Josephine cry then? She did.

Director Johnson visited the toy department of a big store the next morning to buy Josephine a complete and dazzling wardrobe for the dolly, which had been restored to her.

Cosmos Theater Opens Tomorrow

THE Cosmos Theater, improved and beautified, will open its new season at the matinee tomorrow afternoon. Manager Brylawski hopes to improve the character of entertainment formerly offered, as stage improvements will permit the setting of larger acts.

The headline attraction will be "The Dress Rehearsal," and illustrates the trials of a playwright in putting over a new play. It is a laugh-maker. With it will come Alfred Farrell and company in "A Study in Oil Painting." Others will embrace the Haymakers, singers of appealing harmonies; Monroe and May, in "The Love Burglar;" Vardon and Perry, A. E. F. favorites, and Joe Donohue and Kay Spangler, eccentric dancers.

A Goldwyn photoplay will feature Betty Compson in "Always the Woman," supplemented by Pathe News Weekly and Urban Movie Chats.

Close Argument On This Issue

WHETHER Avery Hopwood is the most popular American playwright may be a debatable question, but there is no question that he can be rated among the most prosperous. During the past year his royalties from six different productions, four of which ran on Broadway, approached the \$600,000 mark. "Why Men Leave Home," his latest effort, is one that he anticipates will keep the royalties rolling in.

You Know Her.

MISS MILDRED BROWN, assistant society editor of The Washington Times and known professionally as "Sub-Deb Sue," will have a role in the Booth Tarkington production of "Seventeen" at the Garrick this week.

Boosts It.

JULIA CHANDLER MANZ, for many years a Washington society editor and well known socially here, witnessed the Atlantic City premiere of "The Exciters" and wired Manager Ira J. LaMotte, of the Belasco, a prediction that it will be another "Within the Law," judging from its reception at the beach resort.

Edward Locke, author of "Mike Angelo," which Oliver Morosco is to produce with Leo Carille in the name role, is preparing to make his first trip to the Pacific coast to be in at the rehearsals.

Charles Ray's "A Tailor Made Man" will be one of the first of the new season's big pictures to reach the public. Its world premiere was held July 30 at Los Angeles, along with gala preparations that set the film colony agog.